

Hal Leonard Guitar

RECORDED
VERSIONS
With Notes & Tab

THE JOSHUA TREE

U2

AUTHENTIC RECORD TRANSCRIPTIONS



THE JOSHUA TREE

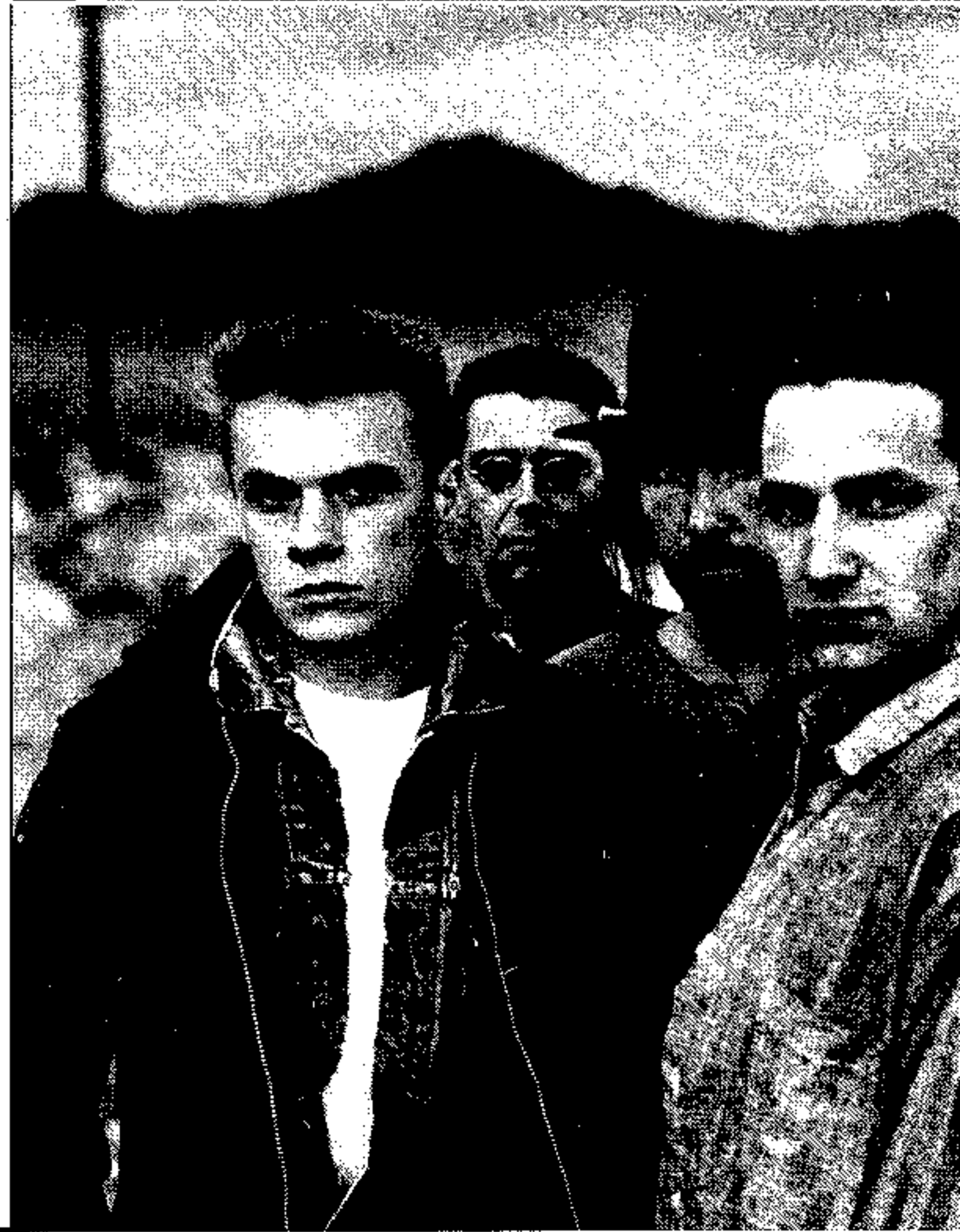
U2

AUTHENTIC RECORD TRANSCRIPTIONS
by Ken Chipkin

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NOTATION GUIDE

$\delta va - \frac{1}{2}$ $\frac{1}{2}$ $\delta va - \frac{1}{2}$ $\frac{1}{2}$ $\delta va - \frac{1}{2}$ Full $\delta va - \frac{1}{2}$ $\frac{1}{2}$
 $\frac{1}{2}$ $\frac{1}{2}$ Full $\frac{1}{2}$
 T 12 12 12 12
 A
 B
 Bend (half step) Bend Bend (whole step) Bend (whole and half steps)

$\delta va - \frac{1}{2}$ $\frac{1}{2}$ $\delta va - \frac{1}{2}$ $\frac{1}{2}$ $\delta va - \frac{1}{2}$ (Full) Full $\delta va - \frac{1}{2}$ $\frac{1}{2}$ (or Full)
 $\frac{1}{2}$ $\frac{1}{2}$ (Full) $\frac{1}{2}$ (or Full)
 T 12 13 13 13 5 5
 A
 B
 Bend (two whole steps) Bend and Release Hold Bend Prebend (Ghost Bend)

$\delta va -$ $\delta va -$ $\delta va -$ $\delta va -$
 (w/Bar) rake
 15 15 15 12
 Vibrato Wide Vibrato Vibrato with Vibrato Bar Rake Strings

$\delta va -$ S $\delta va -$ S $\delta va -$ P $\delta va -$ H
 S S P H w/Bar
 17 15 17 15 17 15 17 18 0
 Legato Slide Shift Slide Pull-Off Hammer-On Vibrato Bar Dive and Return

w/Bar

8va

1 1/2 Full 1 1/2

A.H. 8va

Sounding pitch: A

A.H.

T A B

4 5 7 (9) 15 15 15 7

Vibrato Bar Scooping

Ghost Note

Articulated Bend and Release

Artificial Harmonic (with pick) (Overtone of 5th generated)

A.H.

8va- - - -

Harm.

12fr.

A.H. T

T P P

A.H.

T A B

7 12 0 12 17 15 12

Pure Artificial Harmonic (octave)

Open Harmonic

Tap Artificial Harmonic

Tap-On Technique

1/2

T

P.M.

1/4

T A B

4 11 0 7

Bend and Tap-On Technique

Percussive Tone (Muffled) (Finger mute)

Heavy Muting (P.M.) (Palm Mute)

Slight Bend (Microtone)

Staccato

Choppy Phrasing

Pick Scrapes

Trem.

T A B

9 7 9 10 9 10 8

Staccato (shote notes)

Choppy Phrasing (extreme staccato)

Pick Scrapes

Tremolo Picking

Full

Muted

Trill

T A B

5 7 9 7 5 (9 7) 9

Unison Bend

Muting (distinct pitches)

Trill

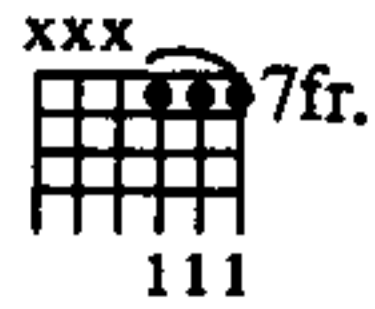
BULLET THE BLUE SKY

Music by U2
Words by Bono

Tuning:

⑥ = E♭ ⑤ = A♭ ④ = D♭
③ = G♭ ② = B♭ ① = E♭

E9/D



Moderate Rock (♩ = 144)
Drum beat intro

Em7(sus4)

4 *Gtr. I 3

f Let ring w/feedback

(strike strings above the nut) *fdbk -----

* Use echo & delay effects.

* Hold chord and allow other stgs. to ring sympathetically.

Em7/D

w/slide steady gliss. steady gliss.

steady gliss. steady gliss.

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1st Verse

N.C. (Em)

f In the howl - in' wind, _____ comes a sting - in' rain, _____

Harm. _____

Harm. _____ *dim.* _____ *dim.* _____

(o) _____ (o) _____ (o) _____

_____ see it driv - in' nails _____ in - to the souls _____

_____ on the tree of pain. _____ From _____ the fire - fly, _____

_____ a red or - ange glow, _____

see the face of fear _____ run - nin' scared in the val - ley be - low. _____

Gtr. I (low stgs.) *mf* _____

E7(sus9)/D _____ Gtr. II Chorus w/Riff A _____ Gtr. I E7(sus9)/D *f* _____

Woo _____

Repeat Riff A _____

woo _____ Bul - let the blue _____ sky, _____

_____ bul - let the blue _____ sky, _____ bul - let the blue, _____

Riff A

E9/D

f

7 7 5 7 5 7

E7(sus9)/D *2nd time* w/Fill 1 E7(sus11)/D

E7(sus9)/D *2nd time To Coda*

2nd Verse N.C. (Em)

w/ad lib slide guitar effects until chorus.

D.S. al Coda (Chorus) E7(sus9)/D

⊕ CODA (E7sus11/D) Drum fill

Em7/D *f* w/slide steady gliss. S

Tablature: 12 12 12 12 12

Fill 1 E9/D

Tablature: 7 7 5 7

Quasi - sung: And this guy comes up to me, _____ his face red

steady gliss.

12 15

like a rose of a thorn - bush, like all the col - ors _____ of a roy - al _____ flush, *15 ma - -

Fdbk - -

(0) (0) (0)

* Feedback pitch: E

and he's peel-in' off those dol - lar bills, _____ slap - pin' 'em down,

3

(0) (0) 12 (12)

one hun - dred, two hun - dred, _____ and I can see those _____ fight - er planes,

(12) (12) 9 (9)

and I can see those _____ fight - er planes,

(9) (9) (9)

a - cross the mud - hut as chil - dren sleep, through the al - leys of a quiet

(9) (9) (9)

*fdbk

*High B is an overtone ringing from the open E string.

ci - ty street, we take the stair - case to the first floor,

(6) (6) (6)

we turn the key slow - ly un - lock the door, as a man breathes in - to his

(7) (7) (7) (7)

fdbk

sax - o - phone, and through the walls you hear the ci - ty groan.

(7) (7)

dim. dim. f w/slide (maximum echo)

Em7/D

Out - side it's A - mer - i - ca, out - side it's A - mer -

(12) (12) (12) (12)

steady gliss. steady gliss.

i - ca. A - mer - i - ca.

steady gliss. steady gliss.

N.C. (Em)

* Pull off string w/slide.

* Slide is between 14th & 15th frets.

E5/B D5/A

E7(sus9)/D

Musical notation for the first system, including guitar TAB and feedback annotations. The system shows a treble clef staff with a key signature of one sharp (F#) and a 7/4 time signature. The guitar TAB below it includes fret numbers (7) and a 'v' symbol. Annotations include 's' for sustain and '*Feedback - - -' in two locations.

* C and D feeding back simultaneously achieved by the use of 2 delays patched together. Experimentation is suggested.

Musical notation for the second system, including lyrics and guitar TAB. The lyrics are "See a - cross the blue,". The system includes a treble clef staff, a guitar TAB staff with fret numbers (6) and (9), and a *dim.* (diminuendo) marking.

* These notes (C#, D) originate from the open E and/or other open strings ringing sympathetically - coupled with the delay effect. (Explained previously)

Musical notation for the third system, including lyrics and guitar TAB. The lyrics are "see the sky ripped o - pen, see the rain com - in'". The system includes a treble clef staff, a guitar TAB staff, and a *dim.* marking.

Musical notation for the fourth system, including lyrics and guitar TAB. The lyrics are "through the gap - in' wound, howl - in' the wo - men and chil - dren". The system includes a treble clef staff, a guitar TAB staff, and a triplet marking '3'.

Musical notation for the fifth system, including lyrics and guitar TAB. The lyrics are "who run in - to the arms of A - mer - i - ca." The system includes a treble clef staff, a guitar TAB staff, and a *dim.* marking.

EXIT

Music by U2
Words by Bono

Moderate Rock (♩=120)

*Gtr. I
N.C. (Em) Harm. - - - - - (C)

p
Harm. - - - - -

* Use delay effect.

(Em/G) ½ (Em) (Cdim)

P H

P H

1st Verse

(Em/G) (Em) 3 3

p You know he got the cure, — you know he went a - stray, — he

(C) (Em/G) (Em)

used to stay a wake — to drive the dreams he had a - way. — He want - ed to be - lieve —

(C) (Em/G)

in the hands of love. —

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(Em) (C)

pp P.M.

(Em/G) (Em)

P.M. P.M. P.M.

(C) (Em/G) (Em)

His head it felt heav - y as he

P.M.

(C) (Em/G)

came a - cross the land_ the dog start - ed cry - in' like a brok - en heart - ed man at the

(Em) (C)

howl - in' wind, at the howl - in' wind.

(Em/G)

(Em)

He went deep - er in - to black, deep - er in - to white, we

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are "He went deep - er in - to black, deep - er in - to white, we". The piano accompaniment is in the same key and time, with a melodic line in the right hand and a bass line in the left hand. The guitar tablature is shown below the piano part, with fret numbers 7, 9, and 0 indicated.

(C)

(Em/G)

(Em)

see the stars shine like nails in the night he felt the heal - ing, heal - ing,

The second system of music continues the vocal line with the lyrics "see the stars shine like nails in the night he felt the heal - ing, heal - ing,". The piano accompaniment includes accents (>) over certain notes. The guitar tablature shows fret numbers 7, 9, and 0.

(C)

(Em/G)

E5

heal - ing, heal - ing hands of love like the stars shin - y, shin - y from a - bove.

The third system of music continues the vocal line with the lyrics "heal - ing, heal - ing hands of love like the stars shin - y, shin - y from a - bove." The piano accompaniment features a more active bass line. The guitar tablature shows fret numbers 7, 9, and 0.

Em

(C)

Cmaj7/E

Hand in the poc - ket, fin - ger in the steel, the pis - tol weighed heav - y in his

The fourth system of music continues the vocal line with the lyrics "Hand in the poc - ket, fin - ger in the steel, the pis - tol weighed heav - y in his". The piano accompaniment has a steady bass line. The guitar tablature shows fret numbers 7, 9, and 0.

w/Fill 2 (Gtr. II)

(Em/G)

(Em)

Musical notation for w/Fill 2 (Gtr. II) featuring a guitar solo. The top staff shows a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody consists of eighth-note patterns. The bottom staff shows guitar tablature with fret numbers 7 and 9. The first two measures are marked with (Em/G) and the next two with (Em).

w/Fill 3 (Gtr. II)

(C)

(Em/G)

E5

Musical notation for w/Fill 3 (Gtr. II) featuring a guitar solo. The top staff shows a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody consists of eighth-note patterns. The bottom staff shows guitar tablature with fret numbers 7 and 9. The first two measures are marked with (C), the next two with (Em/G), and the final measure with E5.

N.C. (Em)

f Moth - er.

Musical notation for N.C. (Em) featuring a guitar solo. The top staff shows a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody consists of eighth-note patterns. The bottom staff shows guitar tablature with fret numbers 9, 10, 12, and 13. The first two measures are marked with N.C. (Em) and the first measure has a dynamic marking of *f*. The word "Moth - er." is written below the first measure. The bottom staff includes a slide mark 'S' and a harmonic mark 'Harm.'.

So hands that build

can al - so pull down

Musical notation for the vocal line "So hands that build can al - so pull down". The top staff shows a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody consists of eighth-note patterns. The bottom staff shows guitar tablature with fret numbers 12, 7, 8, 7, 5, and 5. The word "So hands that build" is written below the first measure, and "can al - so pull down" is written below the second measure. The dynamic marking *pp* is present.

*Fill 2 (Gtr. II)

Play 4 times

f bottom strings

Musical notation for *Fill 2 (Gtr. II) featuring a guitar solo. The top staff shows a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody consists of eighth-note patterns. The bottom staff shows guitar tablature with fret numbers 7 and 9. The dynamic marking *f* and the text "bottom strings" are present.

*Fill 3 (Gtr. II)

f

*trem. bar

* Pull up 1/2 step on trem. bar.

Musical notation for *Fill 3 (Gtr. II) featuring a guitar solo. The top staff shows a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody consists of eighth-note patterns. The bottom staff shows guitar tablature with fret numbers 0, 0, 9, and 9. The dynamic marking *f* and the text "*trem. bar" are present. The instruction "* Pull up 1/2 step on trem. bar." is written below the bottom staff.

(Em)

The first system of music consists of three staves. The top staff is a treble clef staff with a key signature of one sharp (F#), containing a melodic line with eighth and sixteenth notes. The middle staff is a guitar tablature staff with fret numbers: 9, 9, 10, 10, 10, 9, 9, 9, 9, 9, 9, 9, 9, 10, 10, 10, 9, 9, 9, 9, 9, 9. The bottom staff is a bass clef staff with a key signature of one sharp (F#), showing a chord progression with a double bar line and a fermata over the final chord.

(C)

(G)

(Em)

E5

The second system of music consists of three staves. The top staff is a treble clef staff with a key signature of one sharp (F#), containing a melodic line with eighth and sixteenth notes. The middle staff is a guitar tablature staff with fret numbers: 9, 9, 10, 10, 10, 9, 9, 9, 9, 9, 9, 9, 9, 9, 9, 9, 9, 9, 9, 9, 9. The bottom staff is a bass clef staff with a key signature of one sharp (F#), showing a chord progression with a double bar line and a fermata over the final chord. The text "Let ring - - -" is written below the bass staff.

(Em)

The third system of music consists of three staves. The top staff is a treble clef staff with a key signature of one sharp (F#), containing a melodic line with eighth and sixteenth notes. The middle staff is a guitar tablature staff with fret numbers: 9, 9, 9, 9, 9, (9), 9, 9, 9, 9, 9, 9, 9, 9, 9, 9, 9, 9, 9, 9. The bottom staff is a bass clef staff with a key signature of one sharp (F#), showing a chord progression with a double bar line and a fermata over the final chord.

Em

Musical notation for the first system, featuring a guitar melody in treble clef and a bass line in bass clef. The bass line consists of a series of power chords (7-7) in the key of E minor. The guitar melody is a sequence of eighth notes, with some slurs and accents.

Em7

Musical notation for the second system, continuing the guitar melody and bass line. The bass line transitions from power chords (7-7) to a more complex chord structure (10-10) in the key of E minor. The guitar melody continues with eighth notes and slurs.

N.C.

E5

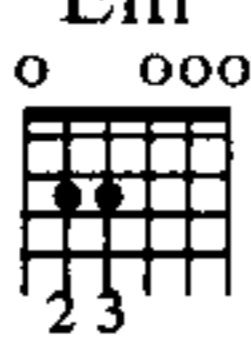
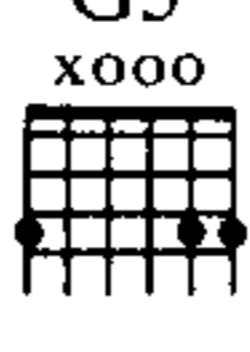
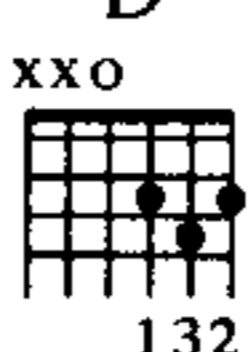
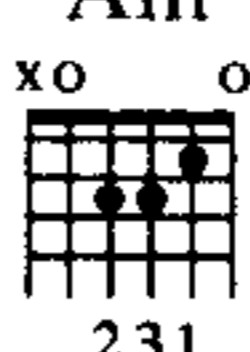
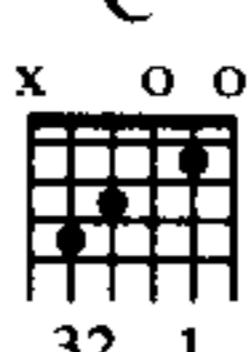
Musical notation for the third system, featuring a guitar melody in treble clef and a bass line in bass clef. The bass line starts with a "N.C." (No Chords) instruction and then moves to an "E5" chord. The guitar melody consists of eighth notes with slurs. The bass line includes "Let ring" instructions.

IN GOD'S COUNTRY

Music by U2
Words by Bono

⑥ = D

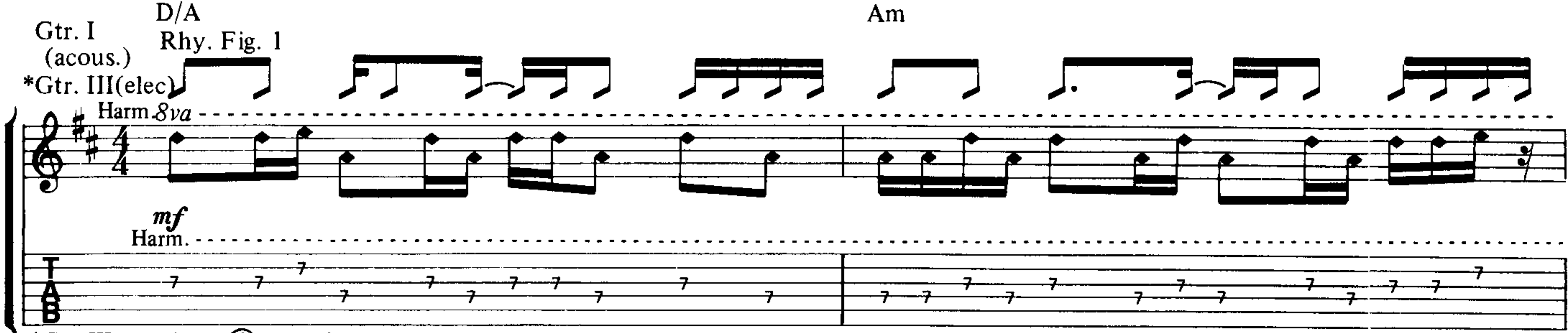
Bright Rock ♩ = 126

Em  G5  D  Am  C 

Gtr. I (acous.) D/A Rhy. Fig. 1

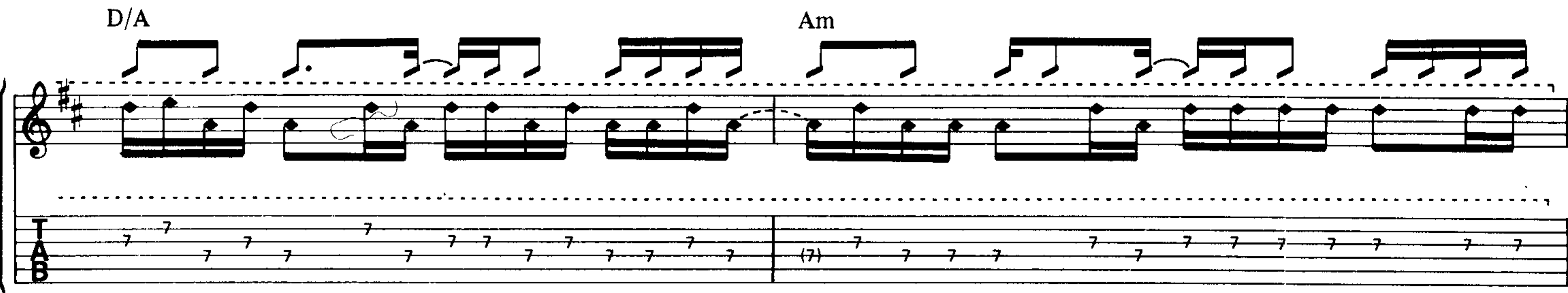
*Gtr. III (elec) Harm. 8va

mf Harm.



*Gtr. III tune down ② to A, for easy access to the E harmonic.

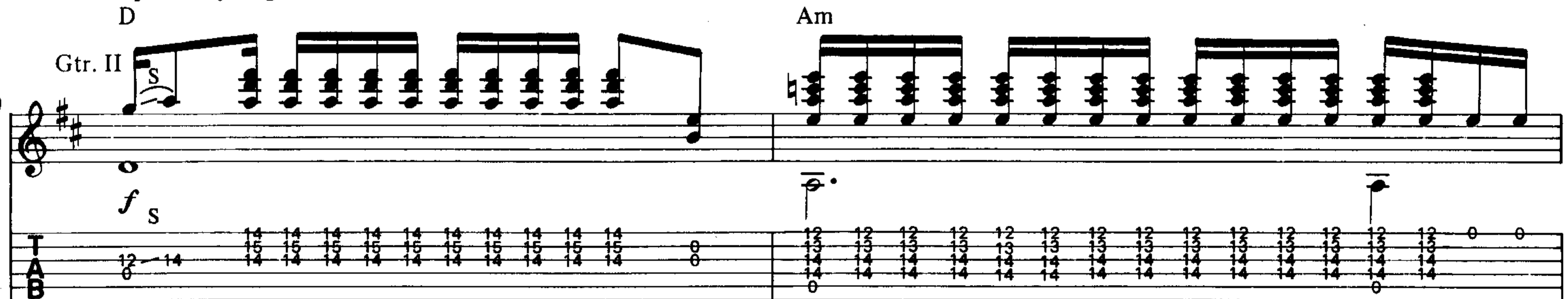
D/A Am



* Repeat Rhy. Fig. 1 (until double bar)

D Am

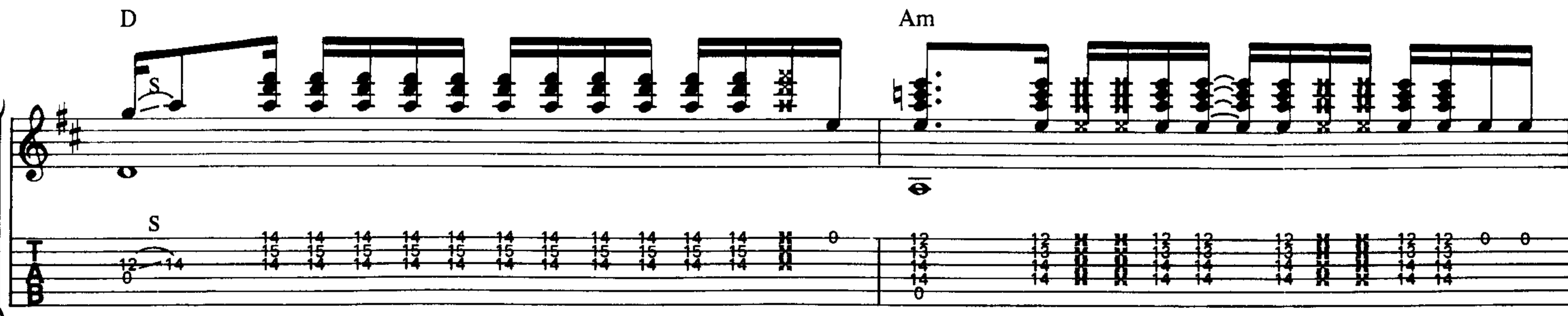
Gtr. II *f* S



* Gtr. III tacet

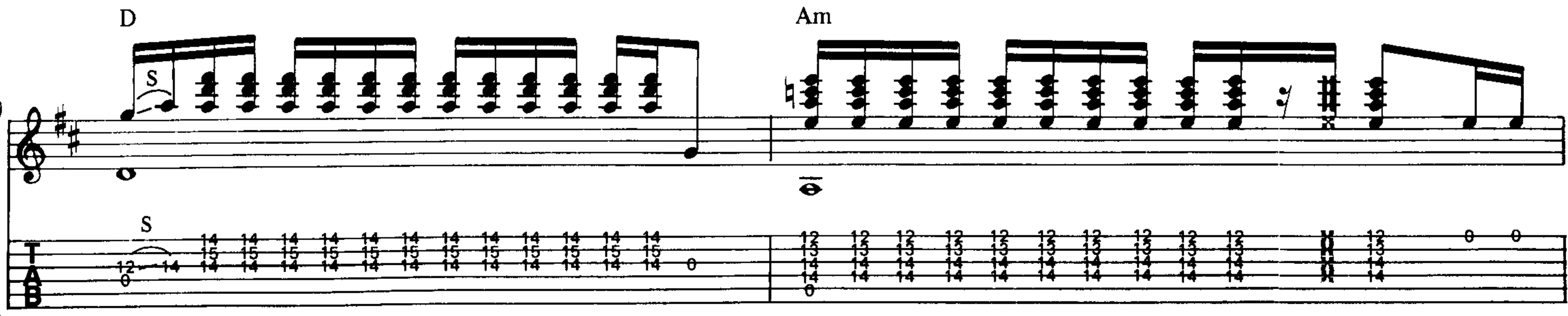
D Am

Gtr. II S



D Am

Gtr. II S



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Am D Am

and she comes — to res - cue — me. — Hope, faith, her —

D Am D

van - i - ty — (a) - the great - est gift — is — gold. —

w/Fill 2 (Gtr. II)

Gtr. II (Gtr. I double Gtr. II) *p*

C G5 D C G5

Sleep comes like a drug, — in — God's

D C G5 D C

Coun - try. Sad eyes, crook - ed cross - es,

D G5 D5

in — God's Coun - try, — yeah. —

w/Fill 4 (Gtr. III)
Rhy. Fig. 3

D Am

Gtr. I *f*

Guitar Solo
Repeat Rhy. Fig. 3

D Am

8va *Gtr. II(electric) *f* S S

19 19 19 19 19 19 19 19 19 19 19 19 19 19 19 19 17 17 19 19 17 15 15 15 15 14 14 14 14 14

*Gtr. III tacet

Fill 2 (Gtr. II)
Am

Fill 3 (Gtr. III)

mf *dim.*

*Fill 4 (Gtr. III)

mf

*Tune 6 to D

D Am

sons of Cain burned by the

TAB

10 10 10 10 10 10 10 10 10 10 10 10 10 10 9 10 10 10 9 10 10 10 10 10 10 10 10

D Am

fire of love, burned by the

TAB

10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 15 10 10 10 14 10 10 10 12 10 10 10 10

D Am

fire of love whoa

TAB

10 10 10 10 10 10 14 10 10 10 10 10 10 10 10 10 10 10 12 10 10 10 14 10 10 10 15 10 10 15

D Am

8va whoa

TAB

21 21 21 22 22 22 22 22 22 22 22 22 22 22 22 21 21 21 22 22 22 22 22 22 22 22 22 22 22 22

D Am Gtr. I and III

TAB

21 21 21 22 22 22 22 22 22 22 22 22 22 22 21 21 21 22 22 22 22 22 22 22 22 22 22 22 22 22 22

MOTHERS OF THE DISAPPEARED

Music by U2
Words by Bono

Gtr. I (acoustic)

The first five systems of guitar notation for the acoustic guitar part. Each system consists of a treble clef staff with a key signature of two sharps (F# and C#) and a 4/4 time signature. The bass clef staff shows fret numbers for the left hand. The first system includes a dynamic marking of *mf* and the instruction "Let ring". Chord symbols A5, S, and A are placed above the notes. The second system includes chord symbols A5, A, S, and (Asus9). The third system includes (Asus4), (A), and S. The fourth system includes A5, A, A5, A, and H. The fifth system includes (Asus9), (Asus4), and (A).

1st verse

A5

The first system of guitar notation for the first verse. The treble clef staff contains the melody with lyrics: "Mid - night, our sons and daugh - ters were cut down". The bass clef staff shows fret numbers. A chord symbol A5 is placed above the first measure. A dynamic marking of *mf* is present. Chord symbols S and H are also present above the notes.

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E5

(F#m)

(D)

tak - en from us hear their heart - beat, you hear their

Detailed description: This system contains the first three measures of the piece. The vocal line starts with a quarter note 'tak - en', followed by a half note 'from' and a quarter note 'us'. The next measure has a half note 'hear their' and a quarter note 'heart -'. The final measure has a quarter note 'beat,' followed by a quarter rest and a half note 'you hear their'. The piano accompaniment features a steady eighth-note bass line. The guitar part consists of open strings and fretted notes (2, 4, 2, 4, 5, 7, 5, 7).

A5

heart - beat. In the wind you

Detailed description: This system contains the next three measures. The vocal line has a quarter note 'heart -' and a half note 'beat.'. The next measure has a quarter rest and a half note 'In the wind'. The final measure has a quarter note 'you'. The piano accompaniment continues with eighth notes. The guitar part uses open strings and fretted notes (9, 10, 9, 9, 9, 9, 9, 9).

hear their laugh - ter, in the rain we see their tears, hear their

Detailed description: This system contains the next three measures. The vocal line has a quarter note 'hear their', a half note 'laugh -', and a quarter note 'ter,'. The next measure has a quarter note 'in the rain', a half note 'we see their', and a quarter note 'tears,'. The final measure has a quarter note 'hear their'. The piano accompaniment continues with eighth notes. The guitar part uses open strings and fretted notes (9, 9, 9, 9, 9, 9, 9, 9).

E5

(F#m)

(D)

A5

heart - beat, we hear their heart - beat.

Detailed description: This system contains the next three measures. The vocal line has a quarter note 'heart -' and a half note 'beat,'. The next measure has a quarter rest and a half note 'we hear their'. The final measure has a quarter note 'heart -' and a half note 'beat.'. The piano accompaniment continues with eighth notes. The guitar part uses open strings and fretted notes (2, 4, 2, 5, 5, 7, 7, 0, 0, 0, 0).

Chorus

D

Who, whoo

Detailed description: This system contains the chorus. The vocal line has a quarter note 'Who,' followed by a half note 'whoo'. The piano accompaniment continues with eighth notes. The guitar part uses open strings and fretted notes (10, 0, 7, 7, 7, 7, 7, 7, 10, 7).

A5

D

whoo

This system contains three staves. The top staff is a vocal line with a melodic line and a long 'whoo' note. The middle staff is a guitar staff with a melodic line and a long 'whoo' note. The bottom staff is a bass staff with a bass line. Chord labels 'A5' and 'D' are placed above the first and second measures respectively. A 'S' (slide) marking is present above the guitar staff in the second measure.

D5

A5

whoo.

This system contains three staves. The top staff is a vocal line with a melodic line and a long 'whoo.' note. The middle staff is a guitar staff with a melodic line and a long 'whoo.' note. The bottom staff is a bass staff with a bass line. Chord labels 'D5' and 'A5' are placed above the first and second measures respectively. A 'S' (slide) marking is present above the guitar staff in the second measure.

w/Fill 1

S

w/Fill 1

S

This system contains three staves. The top staff is a guitar staff with a melodic line. The middle staff is a bass staff with a bass line. The bottom staff is a guitar staff with a bass line. 'w/Fill 1' is written above the first and fifth measures. 'S' (slide) markings are present above the guitar staff in the second and sixth measures.

w/Fill 2

S

w/Fill 1

S

This system contains three staves. The top staff is a guitar staff with a melodic line. The middle staff is a bass staff with a bass line. The bottom staff is a guitar staff with a bass line. 'w/Fill 2' is written above the first measure. 'S' (slide) markings are present above the guitar staff in the second and fifth measures. 'w/Fill 1' is written above the sixth measure.

Rhy. Fig. 1

S

A

A5

S

A

This system contains three staves. The top staff is a guitar staff with a rhythmic figure. The middle staff is a bass staff with a bass line. The bottom staff is a guitar staff with a bass line. 'Rhy. Fig. 1' is written above the first measure. 'S' (slide) markings are present above the guitar staff in the first, third, fifth, and seventh measures. Chord labels 'A', 'A5', and 'A' are placed above the second, fourth, and sixth measures respectively.

Rhy. Fill 1

This block shows a detailed view of the first rhythmic fill. It consists of two staves: a guitar staff and a bass staff. The guitar staff has a melodic line with 'S' (slide) markings above the first, third, and fifth measures. The bass staff has a bass line with 'S' (slide) markings below the first, third, and fifth measures. Chord labels '5', '(5)', '12', and '12' are placed below the bass staff.

Rhy. Fill 2

A5

This block shows a detailed view of the second rhythmic fill. It consists of two staves: a guitar staff and a bass staff. The guitar staff has a melodic line with 'S' (slide) markings above the first, third, and fifth measures. The bass staff has a bass line with 'S' (slide) markings below the first, third, and fifth measures. Chord labels '5', '(5)', '12', and '12' are placed below the bass staff. A chord label 'A5' is placed above the fourth measure.

(Asus9)

(Asus4)

(A)

End Rhy. Fig. 1

Musical notation for the first system, including guitar tablature and chord markings (H, H P S).

2nd Verse
Repeat Rhy. Fig. 1 until chorus

Musical notation for the second system with lyrics: Night hangs like a pris-on-er, stretched o-ver black and blue, hear their

Musical notation for the third system with lyrics: heart-beats, we hear their heart-beats.

Musical notation for the fourth system with lyrics: In the trees our sons stand na-ked, through the walls our daugh-ters cry, see their

Musical notation for the fifth system with lyrics: tears in the rain fall.

Chorus

Musical notation for the sixth system with lyrics: Whoo whoo

Rhy. Fig. 2

Musical notation for the seventh system, including guitar tablature and chord markings (S).

* Play 6 times

* Ad lib similar vocal ideas for repeats.

w/Fill 1

Musical notation for the eighth system with lyrics: Repeat & Fade

Musical notation for Rhy. Fill 3, including guitar tablature and chord markings (H, A).

(Bass enters)

*C5

The first system of music features a guitar staff with a treble clef and a bass staff with a bass clef. The guitar staff contains a melodic line with eighth notes and slurs. The bass staff contains a rhythmic pattern of chords, with some notes marked with 'x' for muted strings. The system concludes with a measure containing a whole note chord.

* Bass plays C ostinato fig. under gtr. chord changes.

F5

The second system continues the musical piece. The guitar staff shows a melodic line with eighth notes and slurs. The bass staff shows a rhythmic pattern of chords, with some notes marked with 'x' for muted strings. The system concludes with a measure containing a whole note chord.

Bb5

F5

C5

The third system continues the musical piece. The guitar staff shows a melodic line with eighth notes and slurs. The bass staff shows a rhythmic pattern of chords, with some notes marked with 'x' for muted strings. The system concludes with a measure containing a whole note chord.

1st Verse

C7

C5

The first system of the first verse. The guitar staff contains a melodic line with eighth notes and slurs. The bass staff contains a rhythmic pattern of chords, with some notes marked with 'x' for muted strings. The system concludes with a measure containing a whole note chord.

We turn a - way _____ to face the cold.

F5

Bb5

The second system of the first verse. The guitar staff contains a melodic line with eighth notes and slurs. The bass staff contains a rhythmic pattern of chords, with some notes marked with 'x' for muted strings. The system concludes with a measure containing a whole note chord.

en - dur - ing chill. _____ As the day begs the night.

F5 C5 (C7) (C)

for — mer — cy love

P.M. P.M.

TAB 3 3 3 5 12 13 13 16 16 16 12 12 11 13 0 0

C5 F5

The sun's so bright — it leaves no shad - ows on -

P.M.

TAB 12 12 12 12 12 * 12 13 13 12 12 * 5 6 6 5 * 0

Bb Bbadd9 F5

ly (a) scars, — carved in - to stone — on the

TAB 3 3 3 5 5 7 7 7 7 7 0 3 5 6 5

C5

face of earth. The moon is up —

P.M. P.M.

TAB 12 13 13 12 * 0 12 13 13 12 12 0 12 13 13 12 12 12

F5 F7(no 3rd)

and o - ver — one — tree — hill, — we see the

TAB 13 13 13 13 13 3 6 3 5 * 0 3 0 3 4

F5 Bb Bbadd9

ness, a fire zone, where poets speak their heart.

TAB

F5 C5

and bleed for it. Mmm

TAB

F5

Ja - ra sang, his song a weap - on, in the hand.

TAB

F5 F7 Bb Bbadd9 F5

of love you know his blood still cries from the ground.

TAB

C5 Chorus Bb

It runs like a riv - er

Let ring

TAB

F C5 C7(no 3rd)

runs to the sea. It runs like a

P.M.

Bb F C5 (C)

riv - er to the sea.

Let ring

C5 Cello Solo 8

Rhy. Fig. 1
(Synth chords arr. for Gtr. II)

C F

Bb5 F/C C

3rd Verse
Repeat Rhy. Fig. 1

C F

I don't be - lieve in paint - ed ro - ses or

Bb5 F/C

bleed - in' hearts, while bul - lets rape the night of the mer -

C

ci - ful mmm. I'll see you a - gain

F

when the stars fall from the sky and the

Bb5 F/C C

moon has turned red, o - ver one tree hill.

Chorus Bb F5

We run like a riv - er, runs to the

Gtr. II

TAB

C5 Bb5

sea. We run like a riv - er

P

TAB

F C5 C

to the sea. And when it's

S

TAB

B \flat **F/C** **C/G**

rain - in', rain - in' hard

Rhy. Fig. 2 (Gtr. II)

TAB: 6 8 6 6 8 6 11 10 | 10 10 10 10 10 10 | 8 8 8 9 8 8

Repeat Rhy. Fig. 2 (till end)

B \flat **F/C**

That's when the rain - in' rain - in' hard.

TAB: 8 8 8 8 8 8 | |

C/G **B \flat**

Ahhh! Rain! Rain!

F/C **C5**

in your heart. Rain in your heart. Rain!

B \flat **F/C** **C5**

Rain in - to your heart. Rain in, rain in,

TAB: | | |

Gtr. III

f w/max. fuzz distortion

TAB: 1 3 1 3 1 | 0 0 0 0 1 0 | 1 3 3 1 3 3 1 3 1

(F/C) **B \flat** **F/C** **(F7)**

rain in, rain in - to your heart. Rain.

TAB: (1) 3 3 3 3 1 3 3 | 18 18 18 18 18 18 18 18 | 18 18 18 18 18 18 18 18

RED HILL MINING TOWN

Music by U2
Words by Bono

G5 **G** 3fr. **C/G** 3fr. **D** 10fr. **D XIV** 14fr. **F** **F(#11)** **C** 8fr.

Moderate Rock (♩=1)

Gtr. I **G/D** **C/G**

mf
Let ring

1st Verse
G/D

From fath - er to son,

S

P.M. - - - - -

Gtr. II

mf

S

C/G

Csus4/G

C/G

the blood runs thin.

H

*scrape
S

scrape
S

*Run left hand over all strings muted, causing a "scrape."

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D/A

Dsus4/A

D/A

Ooo _____ see fa -

This system contains the first three staves of music. The top staff is a vocal line with the lyrics "Ooo" followed by a long line and then "see fa -". The second staff is a guitar melody line. The third staff is a guitar tablature line with fret numbers 7, 7, 7, 7, 7, 7, 8, 7, 7, 7, 7, 7.

This system contains the next three staves of music. The top staff is a vocal line with a long note and then "S". The second staff is a guitar melody line. The third staff is a guitar tablature line with fret numbers 10, (10), 10, (10), and "S".

A/E

Asus4/E

A/E

C/G

ces fro - zen still a - gainst the wind.

This system contains the next three staves of music. The top staff is a vocal line with the lyrics "ces fro - zen still a - gainst the wind.". The second staff is a guitar melody line. The third staff is a guitar tablature line with fret numbers 2, 2, 2, 2, 2, 2, 2, 2, 3, 2, 2, 2, 2, 2, 2, 5, 5, 5, 5, 5, 5, 5, 5.

This system contains the next three staves of music. The top staff is a vocal line with a long note and then "S". The second staff is a guitar melody line. The third staff is a guitar tablature line with fret numbers 5, (5), 5, (5), and "S".

(Cmaj7/G)

C/G

(Cmaj7/G)

This system contains the next three staves of music. The top staff is a vocal line with a long note and then "S". The second staff is a guitar melody line. The third staff is a guitar tablature line with fret numbers 5, 5, 5, 0, 5, 0, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 0, 5, 0, 5.

This system contains the final three staves of music. The top staff is a vocal line with a long note and then "S". The second staff is a guitar melody line. The third staff is a guitar tablature line with fret numbers (1), 1, (1), (1), 0, (5), and "S".

w/Fill 1 until change (Gtr. II)

G/D

C/G

The seam is split, the

Let ring

TAB: 12 12 12 12 12 12 | 12 12 12 12 12 12 | 5 5 5 5 5 5

Csus4/G

C/G

G/D

coal face cracked. The lines are long,

Let ring

TAB: 6 5 5 5 5 5 | 12 12 12 12 12 12 | 12 12 12 12 12 12

w/Fill 2 until change

G/D

C/G

there's no go-in' back. Through

Let ring

TAB: 5 5 5 5 5 5 | 5 5 5 5 5 5 | 12 12 12 12 12 12

C/G

Csus4/G

C/G

hands of steel, and heart of stone,

TAB: 12 12 12 12 12 12 | 5 5 5 5 5 5 | 6 5 5 6 5 5

Fill 1

TAB: 3 (9) 8 (6) S

Fill 2

TAB: 3 (3) 3 7 8 (6) S

G/D Gsus4/D G/D w/Fill 3 C/G

our la - bour - day has

12 12 12 12 12 12 12 12 13 12 12 13 12 12 12 5 5 5 5 5 5 5

Csus4 C D5 D 2nd time

come and gone. (3rd time) come. They Yeah And ya leave keep it

* Gtr. II f (Let ring)

10 10 10 (10) 10 11 10 10

* Gtr. I tacet or double Gtr. II.

3rd time w/Fill 6 (substituting for notation below)

A F5

comes me (a)- hold - in' on like in a hun - ted child. Hill Town

5 5 6 5 (5) 5 5 1 1

2nd time (F#11, no 3rd) 2nd time to Coda I 3rd time to Coda II

see see the lights go down I'm

(1) 1 1 1 0 1 1 (1) 1 1 S

Fill 3

f P.M. ... S

3 (3) 3 7 8 10 S

Chorus

G5

Bkgd Vocal: Ooo

hang - in' on _____ you're

D

Detailed description: This system contains the first two measures of the chorus. The vocal line starts with a background vocal 'Ooo' and then the lyrics 'hang - in' on _____ you're'. The guitar part features a G5 chord and a melodic line with a D chord. The bass line has a 3/4 time signature and includes triplets and a slide (S).

F5

all that's left to hold on to.

Detailed description: This system contains the next two measures. The vocal line continues with 'all that's left to hold on to.'. The guitar part features an F5 chord and a melodic line. The bass line continues with triplets and a slide (S).

C5

I'm still wait - ing. I'm

G

Detailed description: This system contains the next two measures. The vocal line continues with 'I'm still wait - ing. I'm'. The guitar part features a C5 chord and a melodic line with a G chord. The bass line continues with triplets and a slide (S).

D

hang - in' on _____ you're all that's left to

Detailed description: This system contains the next two measures. The vocal line continues with 'hang - in' on _____ you're all that's left to'. The guitar part features a D chord and a melodic line. The bass line continues with triplets and a slide (S).

F5

hold on to.

C

Gtr. II cont. above

Detailed description: This system contains the final two measures. The vocal line continues with 'hold on to.'. The guitar part features an F5 chord and a melodic line with a C chord. The bass line continues with triplets and a slide (S). The instruction 'Gtr. II cont. above' is present.

2nd Verse
w/Fill 1 (Gtr. II)
(G/D)

mf The glass is cut, the bot-tle run-dry.

Gtr. I *p* *mf* Let ring

C/G Csus4/G C/G

G/D Gsus4/D G/D C/G Csus4/G C/G

Rhy. Fig. 1

Our love runs cold. in the caverns of the night.

Repeat Rhy. Fig. 1 (until change)

G/D Gsus4/D G/D C/G Csus4/G C/G

We're wound-ed by fear, in-jured in doubt.

G/D Gsus4/D G/D C/G Csus4/G C/G *D.S. at Coda*

I can loose my-self, you I can't live with-out.

CODA
G5

⑥ 10 fr. D D D XIV

Bkgd Vocal: Ooo

I'm hang-in' on, you're all that's left to

F B open C G5

hold on to. I'm still wait-ing.

Ahh

⑥ 10 fr. D D

I'm hang-in' on, you're all that's left to

ooo

F F#11 F B C

⑥ 7 fr. dim. P.M. S

hold on to. Hold on

3rd Verse
w/Fill 4 (Gtr. II)
Gtr. I

to. *Quasi-sung:* We scorched the earth, set fire to the sky,

w/Fill 2 *And we stoop so low to reach so high.*

w/Fill 2 *Normal:* A link is lost, the chain un-done.

w/Fill 2 We wait all day for night to

CODA II
G5
Bkgd. Vocal: Ooo

I'm hang-in' on you're all

that's left to hold on to.

Ahh

I'm still wait-ing. I'm

hang-in' on, you're all that's left to

hold on to. *cont. in notation*

C/G

G
p

w/Fill 5
C/G

w/Fill 5
C/G

w/Fill 3
C/G

⑥ 3 fr.
G

D XIV

P.M.

③ open
F#11 F G

D XIV

cont. in notation

Fill 4

Harm.

mf Harm.

P.M. ...

S

3 (3) 3 7 8 (8) S

Fill 5

mf

S P.M. ... S

3 (3) (9) 8 8 8 7 S

C

The lights go down on Red Hill,

Guitar Tablature: 8 8 9 10 8 8 (8) 8 10 8 8 8 3 3 0 (3)

D

The lights go down on

Guitar Tablature: (3) 3 0 3 3 (3) 10 10 11 10 (10) 10 11 10 10 S

F

Red Hill Town.

N.C. (F)

Guitar Tablature: 1 1 2 3 1 1 (1) 1 1 1 1 1 0 1 1 1 1 0 1

The

Guitar Tablature: 1 1 1 1 1 1 0 1 1 1 0 1 1 1 0

dim.

lights go down on Red Hill.

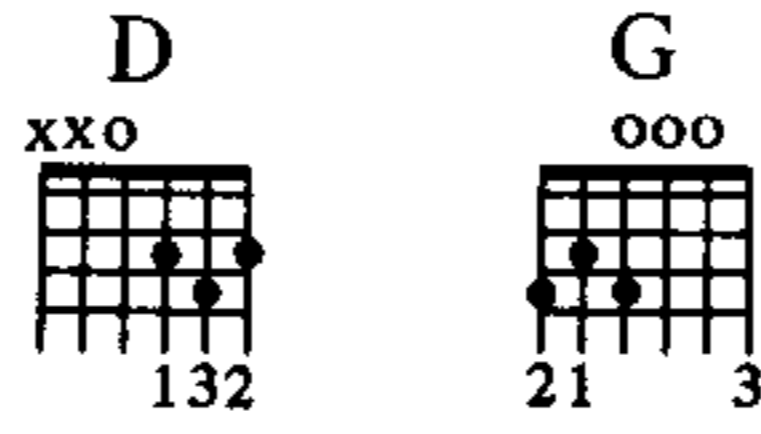
Csus9

Guitar Tablature: 1 1 1 0 1 1 0 5 (3)

RUNNING TO STAND STILL

Music by U2
Words by Bono

Free Time



Slide Gtr. I

mf

Slide Gtr. II

mf

* Shake slide on G note while "bumping" F# on ② stg.

Slow Rock (♩=100)
w/Rhy. Fig. 1 & 1A (fade in)

1st Verse
Cont. Rhy. Fig. 1 & 1A (until change)

Let ring

* Hammer and pull off w/slide.

Slide Gtr. I out

Slide Gtr. II out

Rhy. Fig. 1 (Gtr. I)

p tap w/index finger of r. h.

Rhy. Fig. 1A (Piano arr. for Gtr. II)

p

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Gadd9

woke up from where she was ly - in' still. Said I

D Gadd9

got - ta do some - thing a - bout where we're go - in'

D Gadd9

step on a steam train, step out of the driv -

D

in' rain, may - be run from the dark - ness in the night.

Gadd9 Chorus w/Rhy. Fig. 2 & 2A

Sing - in' ah ah la la la

C/G G A C/G G

de day, ah la la la de day ah la la

w/Rhy. Fig. 1 & 1A & Fill 1 (until change) 2nd Verse D

de day. Sweet the sin

Gadd9

bit - ter the taste in my mouth.

Rhy. Fig. 2 (Gtr. I)

A C/G G A C/G G

p tap w/index finger of r. h.

Rhy. Fig. 2A (Piano arr. for Gtr. II)

A C/G G

p

*Fill 1 Harms. . . .

mf Harms. . . .

* Fill 1 is a repetitive figure where after the 1st time it is played, the rests are ignored.

D **Gadd9**

I see sev - en tow - ers, but I on - ly see one way out. —
 you got - ta cry with-out weep - ing, — talk with-out speak - ing, —

end Fill 1

Gadd9 **D**

scream with-out rais - ing your voice. — you know I took the pois - on from the pois -
 on stream — and I float - ed out of here sing - in'

Gadd9

Chorus w/Rhy. Fig. 2 & 2A

A **C/G** **G** **A** 3

Ah la la la de day, ah la la

D (brush stgs. w/index fing. of r. h.)
Rhy. Fig. 3 (Gtr. I)

C/G **G**

la de day ah la la de day. **f** Oo

Gadd9 **D**

Cont. Rhy. Fig 3 until change

oo

Guitar II (acoustic)

mf Let ring

oo

Gadd9

oo

oo

S
w/slide

S

3rd Verse
w/Rhy. Fig. 1 & 1A

D Gadd9

She walks through the streets _____ with her eyes paint-ed red _____ un - der black bel -

ly of cloud_ in the rain. _____ In through a door - way, she brings_ me

Gadd9 D

white gold - en pearls sto - len_ from the sea, she is ra - gin', she is ra -

gin', and the storm _____ blows up_ in her eyes _____ she will

Chorus
w/Rhy. Fig. 2 & 2A

A C/G G A C/G G D

suf - fer the need - le chill, _ she's run - ning to _____ stand _____ still.

Gadd9 D Gadd9

Guitar III (acoustic)

Begin fade

D

p

2 2 2 2 2 3 (2/2) 2 3

Gadd9 D Gadd9

w/slide S S S S

(2/2) S S S S

D Gadd9

S S S S S S

(0) 0 2 4 0 4 5 7 (7) 0 4 5 7 7 5 (5) 4 0 2 4 2

S S S S S

D Gadd9 Out

S S S S

(2) 0 (0) 0 2 4 (4) 4 7 5 4 (4) 0 0 (0)

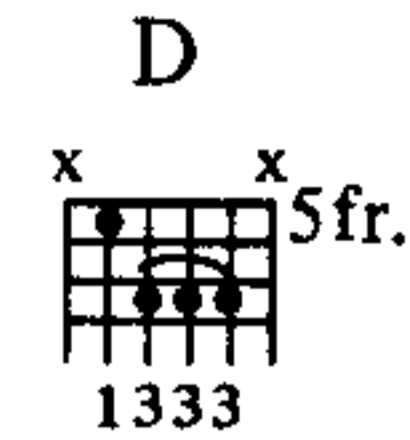
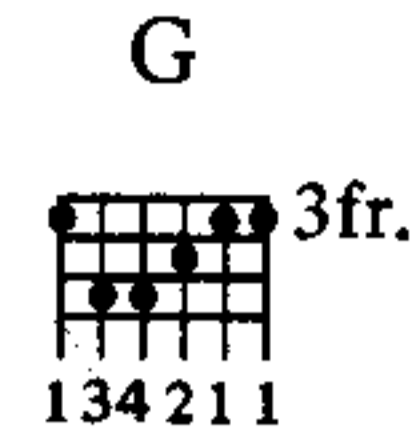
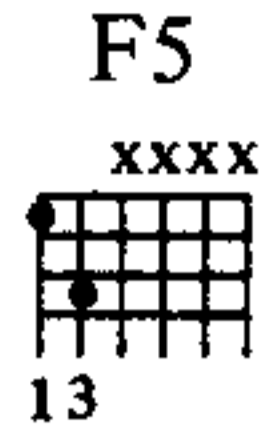
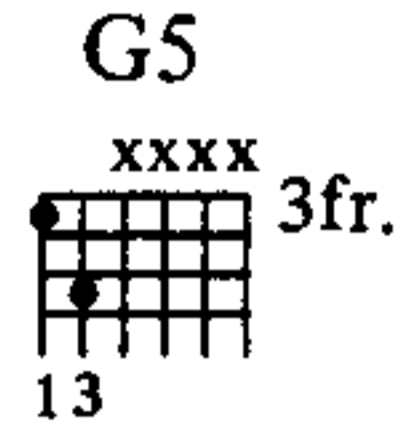
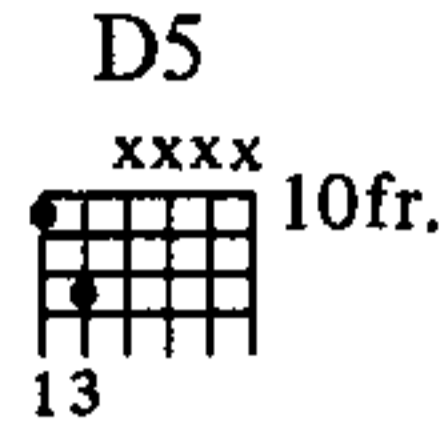
S S S S

I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR

Music by U2
Words by Bono

Tuning:

- ⑥ = E♭ ③ = G♭
- ⑤ = A♭ ② = B♭
- ④ = D♭ ① = E♭



♩ = 100

*Gtr. II D5

Rhy. Fill 1

The first system shows the beginning of the song. It features a guitar line in the upper staff and a vocal line in the lower staff. The guitar line starts with a D5 chord and includes a rhythmic fill. The vocal line begins with the lyrics "I have climbed".

* Use distortion.

1st Verse

The first verse continues with the guitar and vocal lines. The guitar line includes a rhythmic figure labeled "Rhy. Fig. 1". The vocal line continues with the lyrics "I have climbed (the) high - est".

(*Dmaj7 w/o 3rd)

The second verse continues with the guitar and vocal lines. The guitar line includes a chord labeled "*Dmaj7 w/o 3rd". The vocal line continues with the lyrics "moun-tains, I have run through the fields on - ly to".

(Gsus9/D)

G5

D5

* Parenthesized chords refer to tabbed guitar.

The final part of the song shows the guitar and vocal lines. The guitar line includes chords labeled "(Gsus9/D)", "G5", and "D5". The vocal line concludes with the lyrics "be with you, on - ly to be with you."

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(Dmaj7(no 3rd)) 3 D5 3

I have run, I have crawled. I have

TAB: (0) 7 10 9 10 7 0 | 0 7 10 10 7 10 0 | 0 10 10 7 10 7 0

(Dmaj7, no 3rd) S S (Gmaj7(sus9)/D) G5

scaled these ci - ty walls, these ci - ty walls,

TAB: 0 7 10 10 7 10 7 0 | (0) 7 10 0 10 7 0 | 0 11 10 0 11 10 0

S D5 3

on - ly to be with you. But I still

TAB: (0) 7 10 10 9 10 7 0 | 10 0 7 10 7 0 | (0) 7 10 7 10 10 0

Chorus (D) 5 fr. A (Gsus9/D) 3 fr. G (D) D5

have - n't found what I'm look - ing for.

TAB: 7 0 7 7 7 7 | 8 0 10 8 7 7 | (7) 7 7 0 7 8 7

(Dsus9) 5 fr. A (Gmaj7, no 3rd/D) 3 fr. G

But I still have - n't found what I'm look -

TAB: (7) 0 7 7 7 0 | 10 7 7 10 0 10 0 | 0 7 7 0 8 0 7 8

(D)
D5

ing for. I have

P P P.M.

2nd Verse

w/Rhy. Fig. 1
Rhy. Fig. 2

w/Rhy. Fill 1

Resume Rhy. Fig. 1 until Chorus

D5 Dmaj7(no 3rd) D5 (Dmaj7, no 3rd) (Gsus9/D) G5

kissed hon - ey lips, felt the heal - ing fing - er tips, it burned like fire, this burn - in' de - sire. I have spoke with the tongue of an - gels, I have held the hand of the dev - il it was warm in the night, I was cold as a stone, mm. But I still

w/Rhy. Fill 1 w/Fill 2

(Gmaj7,sus9/D) G5 D5 End Rhy. Fig. 2

* Fill 1 Dsus4 D Dsus4 D

mf Let ring

* Use max. echo for fills 1 - 4.

Fill 2 D G5/D D

mf

Chorus Rhy. Fig. 3

(D5) ⑥ 5 fr. A

(G5) ⑥ 3 fr. G

(Dsus4) D5 (D) (Dsus4)

have - n't found what I'm look - ing for.

(D5) ⑥ 5 fr. A

(G5) ⑥ 3 fr. G

But I still have - n't found what I'm look -

(D) D5 (Dsus4) (D5)

ing for.

End Rhy. Fig. 3

Gtr. II (cont.) G D

Gtr. III (acoustic) *mf*

Harm. Harm.

Harm. Harm.

w/Rhy. Fig. 3 (Gtr. II) until Chorus

w/Fill 3

Fill 3

Dsus4 D G5/D

mf P

Gtr. 8va I

mf Fdbk

G D F5 G F5

H P loco

w/Fill 4

G D G D (Gtr. III out)

I be -

P P P P

3rd Verse w/Rhy. D5 Fig. 2

mf Let ring P.M.

lieve in the King - dom come, then all the col - ors will bleed in -

(Gsus9/D) G5 (Gsus9, 11)

to one, bleed in - to one. But yes I'm still

Fill 4 (G5/D) D

(mf)

D5 (Dmaj7, no 3rd)

run - nin' You broke the bonds, and you loosed the

TAB (10) 0 10 7 10 7 (7) 7 10 7 9 7 0 (0) 10 7 10 10

(Dmaj7, no 3rd)

chains, car - ry the cross of my shame, of my

TAB (10) 0 7 10 10 10 7 10 10 0 7 10 7 0 10 7 (7) 7 7 10 7 9 10 7 0

(Gsus9/D) G5 (Gsus9, #11/D) D5

shame, you know I be - lieve it.

TAB (0) 7 10 0 7 10 10 10 10 7 (7) 7 10 9 0 7 0 (0) 7 10 10 7 10 0 7

Chorus w/Rhy. Fig. 3 (Gtr. II) (til end)

(Dmaj7, no 3rd) Dsus4/A D G5

But I still have - n't found what I'm look -

TAB (0) 7 10 9 0 0 0 0 7 8 7 7 3 0 0 0 0 3

D Dsus4 D5 D/A

ing for. But I still have - n't found

TAB 0 7 0 7 8 10 0 7 10 10 10 10 7 7 7 7 8

D5

TAB (2) 3 3 3 3 3 3 2 10 | (10) 7 7 7 7 7 7 0 | 0 7 10 7 7 7 7 0

w/Fill 7 w/Fill 7A Dsus4 D5 Dsus4

TAB 0 7 10 10 10 7 7 7 0 | 0 7 10 10 10 10 10 9 | (9) 9 10 9

D Dsus4 D Dsus9

TAB (9) 8 8 0 8 8 7 | (7) 7 8 7 | (7) 0 3

D Dsus9

TAB 0 2 0 5 7 0 | 2 3 0 3 2 | 2 0 3 2

D7sus9 Dsus9

TAB 0 2 1 1 0 1 | 0 2 0 1 2 | 0 2 3 2 0 3

Fill 7 (fdbk til end)

mf Fdbk

TAB 6 (6) (6) 7

Fill 7A

f w/slide S

TAB (7) 12 12 | (12) 12 12 | (12) (12) S

WHERE THE STREETS HAVE NO NAME

Music by U2
Words by Bono

D5 x 7fr. 11134	Dmaj7(no3rd) x 7fr. 11132	G#11 xo 7fr. 3124	G xo 7fr. 3121	Bm x 7fr. 3 4111	A5 7fr. 12134
D5(type2) o 7fr. 11144	D xxo 10fr. 211	G5 xxx 12fr. 144	(Bm9) xxxx 7fr. 13	(Csus9) xxx 7fr. 124	(Csus9,13) xxx 7fr. 144

Moderate Rock ♩ = 132

Intro (Free Time)
* Organ Solo

Gtr. II (Organ arr. for gtr.)

Gtr. I

Riff A etc.

p *cresc.*
Let ring

* Indefinite no. of bars w/chords used for Riff A. * Grace notes imply speed of delay effect.

Dmaj7(no 3rd) G#11 G

Bm

* Riff A

f Let ring

* Use delay as in beginning.

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Bm A5

(Csus9)
Dsus4/C dim.

Dsus4(add9)/C Vocal

3

I wan - na

1st Verse
(D) ④ open
D

Gtr. I *f* (Mute all stgs. w/l.h.)

run I want to hide.

I wan - na tear down the walls that hold me

(G) G5 XII (Bm) *(Bm9)

in - side. I wan - na reach out,

*Gtr. I chords in parentheses are named according to their relation to the Bass and other parts.

(A5) ④ open
D

and touch the flame, where the

(Csus9)

streets have no name. Ha, ha al-right.

(4) open
D

I wan-na feel sun-light on my

Dsus9
(4) open
D

Dsus9/A

Dsus9

face. I see the dust-cloud dis-appear

Gtr. II

mf Let ring

Gmaj7/F#

with-out a trace. I wan-na take

(Bm11)

shel-ter, from the pois-on rain,

(Asus9)

(1) 12 fr.
E

where the

(Csus9,13)

streets have no name. Ho

This system contains the first three measures of the piece. The vocal line starts with a triplet of eighth notes on 'streets', followed by a half note on 'have', a quarter note on 'no', and a dotted half note on 'name.'. The guitar accompaniment features a triplet of eighth notes in the first measure, followed by a half note chord in the second measure, and a quarter note chord in the third measure. The tablature shows the fretting for these notes: 10-7-8 for the first measure, and 10-0 for the second and third measures.

where the streets have no

This system contains the next three measures. The vocal line continues with a quarter note on 'where', followed by a dotted half note on 'the', a quarter note on 'streets', a half note on 'have', and a quarter note on 'no'. The guitar accompaniment consists of a continuous eighth-note pattern. The tablature shows fretting patterns: 10-7-8 for the first measure, and 10-0 for the remaining measures.

Chorus (D5) (Dsus4) (D) Gtr. I double Gtr. II

name, where the streets have no

This system contains the first two measures of the chorus. The vocal line has a dotted half note on 'name,', followed by a quarter note on 'where', a dotted half note on 'the', a quarter note on 'streets', a half note on 'have', and a quarter note on 'no'. The guitar accompaniment features a dotted half note chord in the first measure, followed by a quarter note chord in the second measure, and a triplet of eighth notes in the third measure. The tablature shows fretting: 10-7 for the first measure, 9-7 for the second, and 7-0 for the third.

name. We're still build - ing then

This system contains the next two measures of the chorus. The vocal line has a dotted half note on 'name.', followed by a quarter note on 'We're', a quarter note on 'still', a dotted half note on 'build - ing', and a quarter note on 'then'. The guitar accompaniment features a dotted half note chord in the first measure, followed by a quarter note chord in the second measure, and a triplet of eighth notes in the third measure. The tablature shows fretting: 10-7-7-7-7-7 for the first measure, 7-0 for the second, and 7-7-7-7-7-7-7-7 for the third.

burn - ing down love,

This system contains the final two measures of the chorus. The vocal line has a dotted half note on 'burn - ing', a quarter note on 'down', and a dotted half note on 'love,'. The guitar accompaniment features a dotted half note chord in the first measure, followed by a quarter note chord in the second measure, and a triplet of eighth notes in the third measure. The tablature shows fretting: 10-7-7-7-7-7 for the first measure, 8-7-7-7-7-7 for the second, and 8-7-7-7-7-7-7-7 for the third.

2nd Verse
 Cont. Rhy. Fig. 1 (Gtr. I)
 (D)
 Rhy. Fig. 2 (Gtr. II)

(Repeat Rhy. Fig. 2 until change)

The ci - ty's a flood, and our love turns to

rust. We're beat - en and blown by the wind, tramp - led

(G) in dust. I'll show you a place (Bm)

(A5) high on a des - ert plain, yeah, where the

2nd time w/Rhy. Fill 1
 (Csus9,13)

D.S. al Coda

streets have no name. Ah hi, where the streets have no

⊕ CODA

Cont. Rhy. Fig. 1

(D) Chords in parenthesis (organ) can be played by Gtr. II like before.

I can do Our love turns to rust,

(G) we're beat - en and blown by the wind, blown

(D) by the wind. Oh and I see love,

see our love turn to rust. And we're beat - en and

blown by the wind, blown by the wind. Oh when I

(Bm) go there, I go there with you, it's all I

Gtr. II
Gtr. I
can do.

TAB
10 Let ring 10 12 11 12 11 10 12 10 10 12 11 12 11 10 12 10 10 12 11

Gtr. II
Gtr. I

TAB
12 11 10 12 10 10 12 11 12 11 10 12 10 10 10 12 11 12 11 10 12 10 10

Gtr. II
Gtr. I

TAB
12 11 12 11 10 12 10 10 12 11 12 11 10 12 10 10 12 11 12 11 10 12

D
Gtr. II
Gtr. I

TAB
10 10 10 12 11 12 11 10 12 10 10 12 11 12 11 10 12 10 10 12 11

Gtr. II
Gtr. I

TAB
12 11 10 12 10 10 12 11 12 11 10 12 10 10 10 12 11 12 11 10 12 10 10

Musical notation for the first system, featuring a treble clef staff with a key signature of two sharps and a guitar tablature staff below. The tablature includes fret numbers 12, 11, 10, and 12, with a 'P' (palm mute) marking above the first measure.

Musical notation for the second system, featuring a treble clef staff with a key signature of two sharps and a guitar tablature staff below. The tablature includes fret numbers 10, 12, 11, 10, 12, 10, 10, 10, 12, 11, 10, 10, 10, 12, 11, with a 'Bm' chord marking above the first measure.

Musical notation for the third system, featuring a treble clef staff with a key signature of two sharps and a guitar tablature staff below. The tablature includes fret numbers 12, 11, 10, 10, 10, 10, 12, 11, 12, 11, 10, 12, 10, 10, 10, 12, 11, 12, 11, 10, 10, 10, with an 'A5' chord marking above the first measure.

Musical notation for the fourth system, featuring a treble clef staff with a key signature of two sharps and a guitar tablature staff below. The tablature includes fret numbers 12, 11, 12, 11, 10, 12, 10, 10, 10, 10, 10, 10, 12, 10, 10, 10, 10, 10, 12, 10, 10, 10, 12, 10, 10, 12, with a 'dim.' marking above the second measure.

Musical notation for the fifth system, featuring a treble clef staff with a key signature of two sharps and a guitar tablature staff below. The tablature includes fret numbers 10, 10, 11, 10, 11, 10, 11, 10, 11, 10, 11, 10, 10, 11, 10, 11, 10, 11, 10, 11, 10, 10, 11, 10, 10, 11, 10, 10, with a 'D5' chord marking above the first measure and 'p' and 'dim.' markings.

Musical notation for the sixth system, featuring a treble clef staff with a key signature of two sharps and a guitar tablature staff below. The tablature includes fret numbers 11, 10, 11, 10, 11, 10, 11, 10, 11, 10, 11, 10, 10, 11, 10, 11, with a 'dim.' marking above the first measure and 'pp' marking below the second measure.

TRIP THROUGH YOUR WIRES

Music by U2
Words by Bono

Medium Shuffle ♩ = 76
Drum beat intro

2

G/B C5 Fadd9,13 G/B C

mf

fill

P.M. fill

G5 C Fadd9,13 C/E G5 C Fadd9,13 C/E

G5 G5/D Fadd9,13 Cadd9 G5 G5/D

1st Verse

Fadd9,13 Cadd9 G5 G5/D Fadd9,13 Cadd9

In the dis - tance

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G5 G5/D Fadd9,13 Cadd9 G5 G5/D

she saw me com - in' 'round. I was call - in' out,

This system contains the first two lines of the song. The vocal line starts with 'she saw me com - in' 'round.' followed by 'I was call - in' out,'. The guitar accompaniment features a rhythmic pattern of eighth notes. The tablature shows chords for G5, G5/D, Fadd9,13, Cadd9, G5, and G5/D.

Fadd9,13 Cadd9 G5 G5/D (G5)

I was call - in' out.

This system contains the third line of the song. The vocal line continues with 'I was call - in' out.'. The guitar accompaniment continues with the same rhythmic pattern. The tablature shows chords for Fadd9,13, Cadd9, G5, G5/D, and (G5).

(G5) (G5/D) (Fadd9,13) (Cadd9) (G5) (G5/D)

Still shak - in', still in pain, you put me back to -

Let ring

This system contains the fourth and fifth lines of the song. The vocal line has 'Still shak - in', still in pain, you put me back to -' and 'Let ring'. The guitar accompaniment continues. The tablature shows chords for (G5), (G5/D), (Fadd9,13), (Cadd9), (G5), and (G5/D).

(Fadd9,13) (Cadd9) (G5) (G5/D) (Fadd9,13) (Cadd9)

geth - er a - gain. I was cold and you clothed me hon-ey, -

This system contains the sixth and seventh lines of the song. The vocal line has 'geth - er a - gain. I was cold and you clothed me hon-ey, -'. The guitar accompaniment continues. The tablature shows chords for (Fadd9,13), (Cadd9), (G5), (G5/D), (Fadd9,13), and (Cadd9).

(G5) (G5/D) Fadd9,13 Cadd9 G5 G5/D

I was down and you lift-ed me hon-ey. An - gel,

This system contains the eighth and ninth lines of the song. The vocal line has 'I was down and you lift-ed me hon-ey. An - gel,'. The guitar accompaniment continues. The tablature shows chords for (G5), (G5/D), Fadd9,13, Cadd9, G5, and G5/D.

Fadd9,13 Cadd9 G5 G5/D Fadd9,13 Cadd9

an - gel or dev - il? I was

TAB

G5 G5/D Fadd9,13 Cadd9 G5 G5/D

thirst - y and you wet my lips.

TAB

Fadd9,13 Cadd9 **Chorus** G5

You, I'm wait - ing for you

TAB

Bbsus9 C6

you, you set my de - sire

TAB

To Coda \oplus G5 G5/D Fadd9,13 Cadd9 G5 G5/D

I trip through your wires. Who - a! Yeah!

Rhy. Fig. 1

TAB

Play Rhy. Fig. 1 (2 times)
Harmonica Solo

Fadd9,13 Cadd9 G5 G5/D Fadd9,13 Cadd9 G5 G5/D Fadd9,13 Cadd9

Cont. Rhy. Fig. 1 (Play 4 times)

Gr. Solo

G5 G5/D Fadd9,13 Cadd9

G5 G5/D Fadd9,13 Cadd9

w/Fill 1 G5 G5/D Fadd9,13 Cadd9

G5 G5/D Fadd9,13 Cadd9

Fill 1

f

w/Fill 2 (until change)

G (G/B) (F/A) (C/G) (G) (G/B) (F/A) (C/G) 2nd Verse (G) (G/B)

musical notation for the first system, including vocal line, guitar accompaniment, and tablature. Includes lyrics: "I was bro - ken," and dynamic markings like *mf* and *dim.*

musical notation for the second system, including vocal line and guitar accompaniment. Includes lyrics: "bent out of shape. I was na - ked in the clothes you made..."

w/Fill 3 (Gtr. I)

(G) (G/B) (F/A) (C/G) (G) (G/B) (F/A) (C/G)

musical notation for the third system, including vocal line and guitar accompaniment. Includes lyrics: "Lips were dry, throat like rust, — you gave me shel - ter from the"

(F/A) (C/G) (G) (G/B) (F/A) (C/G)

musical notation for the fourth system, including vocal line, guitar accompaniment, and tablature. Includes lyrics: "heat and the dust, — no more wa - ter, in the well, —"

(G) (G/B) (F/A) (C/G) * G5 G5/D

musical notation for the fifth system, including vocal line, guitar accompaniment, and tablature. Includes lyrics: "no more wa - ter, wa - ter. — An - gel, —"

*Gtr. II double Gtr. I or tacet

Fill 2: musical notation for guitar fills with chords G, G/B, F/A, and C/G.

Fill 3: musical notation for guitar fills with chords G, G/B, F/A, and C/G, including tremolo bar and dynamic markings.

Fadd9,13 Cadd9 G5 G5/D Fadd9,13 Cadd9

an - gel or dev - il. I was

This system contains the first three measures of the piece. The vocal line starts with a half note G4, followed by a quarter note A4, and a quarter note B4. The piano accompaniment features a steady eighth-note pattern. The guitar tablature shows chords for Fadd9,13, Cadd9, G5, G5/D, Fadd9,13, and Cadd9.

G5 G5/D Fadd9,13 Cadd9 Repeat Rhy. Fig. 2 G5 G5/D Fadd9,13 Cadd9 *D.S. al Coda*

thirst - y and you wet my lips.

Rhy. Fig. 2

This system contains the next three measures. The vocal line continues with 'thirst - y' and 'and you wet my lips.'. The piano accompaniment includes a 'Repeat Rhy. Fig. 2' section. The guitar tablature continues with the same chord sequence as the first system.

♩ CODA w/Rhy. Fig. 2 (till end)

G5 G5/D Fadd9,13 Cadd9 G5 G5/D

wires. Who - a! Yeah!

This section is the CODA, marked with a double bar line and a repeat sign. It contains two measures. The vocal line has 'wires.', 'Who - a!', and 'Yeah!'. The guitar tablature uses the same chord sequence.

Fadd9,13 Cadd9 G5 G5/D Fadd9,13 Cadd9

all I need, all I need oh I

This system contains the first measure of the chorus. The vocal line has 'all I need, all I need oh I'. The guitar tablature uses the same chord sequence.

G5 G5/D Fadd9,13 Cadd9 G5 G5/D

need — oh I need — it, all I need, all I

This system contains the second measure of the chorus. The vocal line has 'need — oh I need — it, all I need, all I'. The guitar tablature uses the same chord sequence.

Fadd9,13 Cadd9 G5 G5/D Fadd9,13 Cadd9

need, all I need, yeah, yeah!

This system contains the third measure of the chorus. The vocal line has 'need, all I need, yeah, yeah!'. The guitar tablature uses the same chord sequence.

3rd Verse

G5 G5/D Fadd9,13 Cadd9 G5 G5/D Fadd9,13 Cadd9 w/Fill 4

Thun - der, _____ thun - der on the moun - tain, _____ there's a

(cont. Rhy. Fig. 2)

G5 G5/D Fadd9,13 Cadd9 G5 G5/D Fadd9,13 Cadd9 w/Fill 5

rain - cloud, _____ in the des - ert sky. _____ In the

(cont. Rhy. Fig. 2)

G5 G5/D Fadd9,13 Cadd9 G5 G5/D

dis - tance _____ she saw me com - in' out. _____

Fadd9,13 Cadd9 G5 G5/D Fadd9,13 Cadd9

_____ I was call - in' out, _____ I was

w/Fill 6

G Fadd9,13 Csus9 G

call - in' out. _____

Fill 4 Fadd9,13 Csus9

Let ring

Fill 5 Fadd9,13 Csus9

Fill 6 Fadd9,13 Csus9 G

WITH OR WITHOUT YOU

Music by U2
Words by Bono

Gtr. I

8va -

D H P S

Gtr. II

p H P S

* Feedback

* Additional octave produced by use of gtr. synth.

Rhy. Fig. 1 (synth. arr. for gtr.)

Gtr. II

p Let ring

Repeat Rhy. Fig. 1 (until change)

Bass & Drums enter

Gtr. I

H S

* (D) (D/A) (Bm7)

Feedback - - - - - Fdbk - - - - -

* Parenthesized chords indicate the bass line and its effect in Rhy. Fig. 1.

(Gmaj7,9(no 3rd)) S (D) 15ma (D/A) (Bm7) (Gmaj7,9(no 3rd))

Fdbk

(D) (D/A) (Bm7)

See the stone set in your eyes, see the thorn.

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(Gmaj7sus9) (D) (D/A)

twist in your side. I'll wait for you

(17) (17) (17)

(Bm7) (Gmaj7,9(no 3rd)) (D)

Slight of hand

(17) 19 (19) (17) 15 14 14

(D/A) (Bm7) (Gmaj7sus9)

and twist of fate, on a bed of nails she makes me wait.

(14) (14) (14) 15 P

(D) (D/A) (Bm7)

And I'll wait, with - out you.

P 14 (14) (14) 12

*Gtr. III (Fdbk)

* Gtr. III notes sound 1 octave higher than written.

(Gmaj7sus9) (D) (D/A)

With or with - out you, with or with -

(12) (14) (12)

(Bm7) (Gmaj7sus9) (D)

out you. Through the storm

S S

(12) 14 15 15 14

(D/A) (Bm7) (Gmaj7sus9)

we reach the shore you gave it all but I want more

8va

(14) (14) (14) 19

(D) (D/A) (Bm7)

and I'm wait in' for you.

Gtr. III (Fdbk) -

(19) 17 (17) 16 (15)

(Gmaj7sus9) (D) (D/A)

with or with - out you, with or with -

H dim.

(14) 15 (15) (15)

(Bm7) (Gmaj7sus9) (D)

out you ah - ha. I can't live

Gtr. III 15ma - 8va -

Fdbk - Fdbk -

14 (14) 15

(D/A) (Bm7) (Gmaj7sus9)

with or with - out _____ you.

S S P

S S P

(15) 14 12 (12)

(D) (D/A) (Bm7)

P P

10 (10) 15 (15)

Continue Rhy. Fig. 1A

(Gmaj7) (D)

And you give _____ your - self a - way, —

Rhy. Fig. 2
Gtr. I

f Let ring

8 10 8 10 10 8 10 10 7 (19)

Repeat Rhy. Fig. 2 (until change)

(D/A) (Bm7) (Gmaj7)

_____ and you give _____ your - self a - way, _____ and you give, —

(D) (D/A) (Bm7)

_____ and you give, _____ and you give _____ your - self a - way..

(Gmaj7) (D) (D/A)

_____ My hands are tied, _____

Bm7 Gmaj7 D

my bod - y bruised, - she got me with noth - ing win, -

Gtr. II

Fdbk -

19 S 15

D/A Bm7 Gmaj7

and noth - ing left to lose. And you

Fdbk -

(15) 14 14-12 (12) 10

*w/Fill 1 D D/A Bm7

give your - self a - way, and you give your - self a - way, -

Fdbk -

Harm. -

10 (10) (10) 7 7 7 7

Fill 1

dim. Harm. Harm. Harm. dim.

(19) (19) 8 10 8 7 7 7

w/Fill 2

(Gmaj7) (D) (D/A)

and you give, and you give, and you

Gtr. III (Harm.) (Harm.)

Fdbk Harm.

12 7 7 15 7 (15) 7

(Bm7) (Gmaj7) (D)

give your - self a - way. With or with - out you,

15ma *Gtr. I (Rhy. Fig. 2)

(15) (15) (15) 8 10 8 10 10 8 10 10 7 (19)

*Gtr. III tacet. *Gtr. II tacet.

Cont. Rhy. Fig. 2

(D/A) (Bm7) (Gmaj7)

with or with - out you oh, I can't live

(D) (D/A) w/Fill 3 (Bm7)

G5 Dsus9 Asus4

with or with - out you.

Whoa,

(Gtr. II)

Let ring

0 2 3 0 3 0 2 3 0 3 2

Fill 2

f *mf*

0 8 11 8 0 3

Fill 3

f

(19) 10 7 10 7 10 8 10 8 7 8 0 0

A7sus1,13

Bm7

with _____ or with - out you _____ oh ho _____

Tablature: 14 14 14 14 14 14 14 14 | 14 14 14 14 14 14 14 14 14 14 14 14

Tablature: (8) 8 10 8 10 8 8 10 7 | (7) 0 0 0 8

G5

D5

A7sus4

I can't live _____ with _____ or with -

Tablature: 15 15 15 15 15 15 15 15 15 15 15 15 | 0 0 0 0 0 0 0 0 0 0 0 0

Tablature: (8) 8 8 10 8 10 10 8 10 10 7 | (7) 0 0 0 8 (8) 8 8 10 8 10 10 8 10 10

w/Rhy. Fig. 1 (Gtr. III) until change

Bm7,11

G5

D

out _____ you, _____ with or with - out you. _____

Cont. in rhy. slashes

Tablature: 0 0 0 0 0 0 0 0 0 0 0 0 | 3 3 3 3 3 3 3 3 3 3 3 3

Tablature: (10) 7 10 7 10 7 10 8 | 10 10 8 10 10 8 10 10 8 10 10 (Harm.) 7

Harm.

Harm.

dim. (Gtr. II tacet) *mf*

Ooo

Fdbk. *mf* Fdbk.

15ma - S -

(7) (7) (7) 17 (17) (17) 10

Ooo

P P

(19) (19) 18 17 (17) (17) (17) 10 17 19

D Asus4

8va -

(19) 17 (17) (17) (17) 15

Gtr. II *mf* Let ring

0 2 3 3 3 3 2 3 3 3 3 3

Bm Gsus9 D

p cresc.

14 15 (15) 0 (15) 5 (5)

(3) 3 2 2 3 3 (3) 3 2 3 3 2 3 (3) 3 2 3 3 3 2 3

A7sus4 H Bm7 Gsus9 Harm.....

Let ring

(5) 8 10 8 10 10 12 8 8 10 7 (10) 0 0 0 12 (12) 12 12 10 8 10 8 10 7

D A7sus4

(7) 0 0 0 (0) 8 10 8 10 10 8 10 10 7 (3) 3 2 3 3 2 3 (3) 0 0 0 0 0 3

Bm7 Gsus9 D

(7) 12 12 12 12 0 (0) 8 10 8 10 10 8 10 7 (7) 0 0 0 (3) 3 2 3 3 2 3 (3) 3 2 3 3 2 3 (3) 3 2 3 3 2 3

Begin fade

A7sus4 Bm7 Gsus9

D A7sus4 Bm7

Gsus9 D A7sus4 Harm. Harm. *Fade out*